

SCORE



Yevgeniy Sharlat

pencil sketch (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

Please help spread the word about Kronos' *Fifty for the Future* project by including the credit below along with the title and composer of the work. This information should be included in printed programs, press announcements, performance videos, websites and when announcing the work from the stage.

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PUBLISHED BY

Kronos Performing Arts Association
P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

INSTRUCTIONS

Thank you for playing *Pencil Sketch!* In the instructions below, I aim to explain in the clearest terms some of the special notation and techniques used in this piece.

Pencils

Every player needs two of them. I recommend #2, with eraser, hexagonal. Use the full length. One end must be sharpened enough to provide sufficient grip. In striking the strings, you will hold the pencils by the narrow end.

Tasto/Neck

Designates the approximate location at which the pencil strikes the string. Feel free to disregard if you feel you can get a better sound elsewhere.

r.p./l.p.

Right Pencil/Left Pencil

Lap Hold

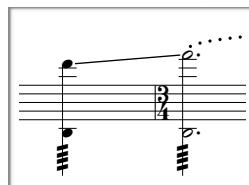
Hold violin in your lap, the neck upon the left knee.

Two-Pencil Bounce



Lap hold. Hold both pencils at the narrow end. Place the left pencil on the applicable string(s). Strike it with the right pencil in a way that makes the left one ricochet off the string. Each note indicates a strike, the number of slashes — the approximate bouncing speed. In practicing, vary the l.p. location of the strike, the angle at which it's held, the tension of the left hand, and the pressure upon the string.

Two-Pencil Bounce (adjusting upper note)



When bouncing on low strings *tasto*, you will hear two notes — the open string and a high note that is the location of the bounce. Adjust the high pitch as notated while bouncing.

Scordatura (Violin I)



All notes are in concert pitch, because I expect that the player would be more comfortable going by ear than thinking in transposition. If needed, I am including a transposed version, where all the fingered passages are marked [TRNSP].

In tuning, make sure that the low two strings match exactly the rest of the quartet. Use the octave D harmonic (on III) to tune the E string down a step. B \flat should form as pure a major 3rd with D as possible.

Pencil Press

Violin I

5

Recitative left pencil press
right pencil strike at neck and tasto
lap hold

f molto espress.

The musical notation shows a series of eighth-note chords on the violin's neck. The first note has a grace note above it. The instruction 'Recitative' is written above the staff. Below the staff, 'left pencil press' and 'right pencil strike at neck and tasto' are written, with 'lap hold' indicated by a bracket. The dynamic 'f molto espress.' is at the bottom.

Hold violin in your lap, the neck upon the left knee. Press down the left pencil, sharp end forward, perpendicular to the neck to bar all or some of the strings. Hit the applicable strings with the right pencil in a location where pitch is most discernible. Adjust pitch by sliding the left pencil (don't worry if you miss, just adjust expressively). Slashed notes denote a fast ricochet with right pencil; attack strongly to get a sustained bounce.

Bow Stutter

- a. Make sure the bow hair is well rosined, but not excessively.
- b. Press the string with the bow at the place where the written pitch is located.
- c. Apply overpressure, but bow in fits and starts. If you move too fast, pitch becomes scratch. The notes are very important!
- d. Use the left hand to hold down the "fret", or to control sliding up or down.
- e. Wipe off the rosin right after, if there's time.



The dots roughly indicate how closely or widely the notes are spaced. They should NEVER create an impression of a regular pulse.

Measure 3 (Violin II)

thumb nail
string mute (IV/III)
pizz.

p

The musical notation shows a single measure for Violin II. It features a 'thumb nail string mute' (IV/III) indicated by a small circle with a crossbar over the strings. The dynamic 'pizz.' is written above the staff. The letter 'p' is at the bottom.

Muffle the strings (G and D) at approximately these pitches; use the thumb to pluck. Think the popping sounds of a dusty record.

Measure 7 (Violin II)

Insert a pencil under the G string (perpendicular to it) and over the D string — right at the edge of the fingerboard (where the notes C and G are, respectively). These notes will sustain through the arpeggio passage that begins at letter A. You'll need only finger the upper two strings. In performing the arpeggios, vary the speed *a piacere* in accordance with the melody in Violin I.

"A bit dirty" (Violin I)

Unisons and octaves are hard to tune, especially with scordatura. But don't worry: I prefer it that you make them slightly dirty, as long as you make it sound purposeful, not accidental.

P & H (Cello)

"Pencil": hit near the left hand (eraser may work best). If the pencil sound is too abrasive, play regular *pizz.*

"Hammer": a strong tap with left-hand finger on indicated string, then stay on the fingerboard and slide up as written.

N.B. All Roman numerals denote string numbers.

for Kronos Quartet's "50 For the Future" initiative

pencil sketch
for string quartet

Yevgeniy Sharlat
(b. 1977)

J = 50
senza sord.

Violin I (G-D-B \flat -D) insert pencil at C6/G6 (IV/III)
pitchless scratch (I) mute on

Violin II pp ff p

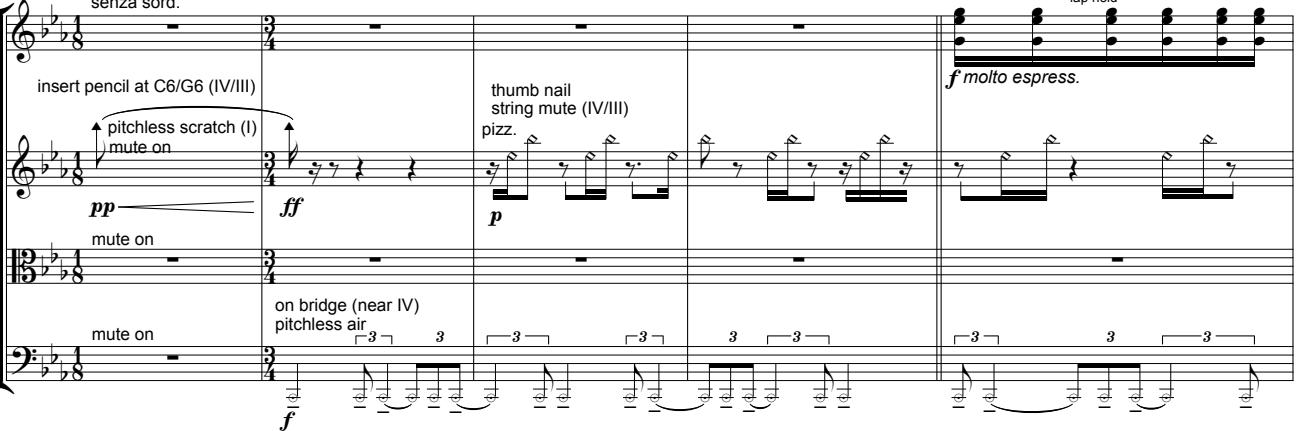
thumb nail string mute (IV/III) pizz.

Recitative left pencil press right pencil strike at neck and taste lap hold

Violoncello f molto espress.

on bridge (near IV) pitchless air

mute on



Vln. I 6

lap hold 2-pencil bounce on IV simile

Vln. II

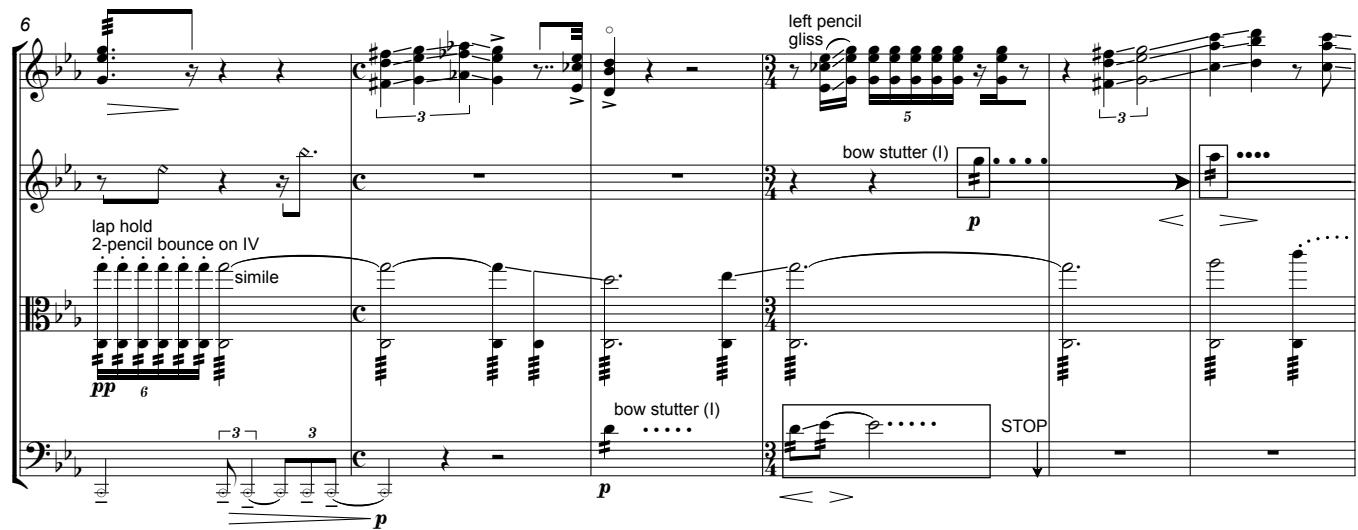
Vla.

Vc.

left pencil gliss. 5

bow stutter (I) p < >

bow stutter (I) STOP



Vln. I

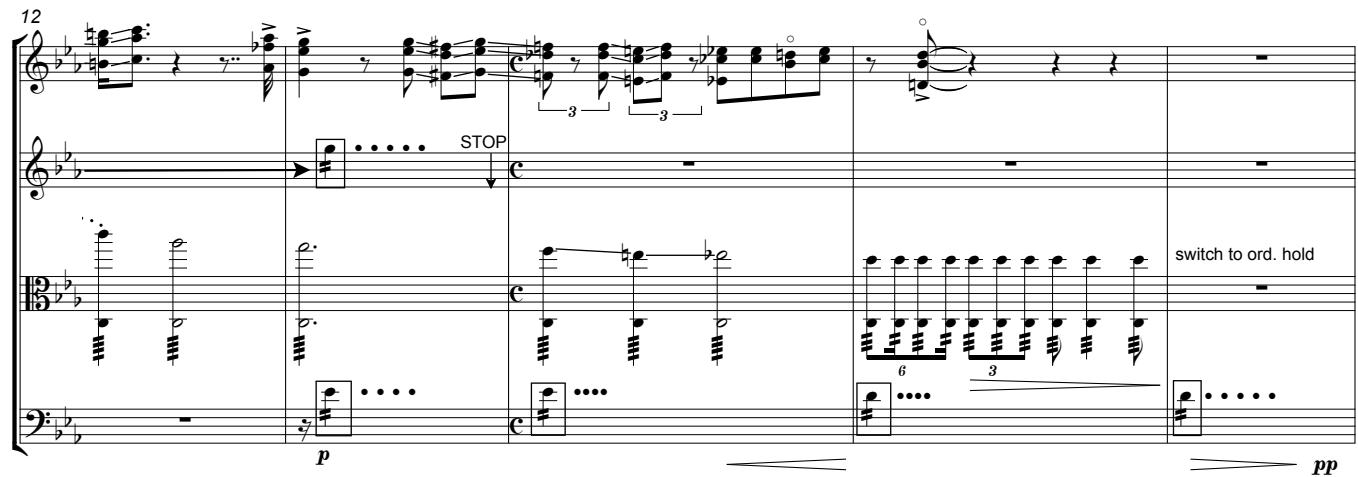
Vln. II STOP

Vla.

Vc. p

switch to ord. hold

pp



A

Vln. I 17 l.p. r.p.
ff declamatory 3 5 6

Vln. II ord. arco
 vary speed
 colla parte (Viola) III
 IV pp

Vla. arco
mp ghostly

Vc.

f subito (but below Vln. 1)

Vln. I 18 5 5 6

Vln. II p sempre

Vla. 3 3

Vc.

Vln. I 19 5 3

Vln. II

Vla.

Vc.

20

Vln. I
Vln. II
Vla.
Vc.

21

Vln. I
Vln. II
Vla.
Vc.

f

arco ord.
p ghostly

22

Vln. I
Vln. II
Vla.
Vc.

gliss to...
gliss to...
gliss to...

23

Vln. I
Vln. II
Vla.
Vc.

ff detache
III/IV
ord.
p ord.

B

Vln. I 24

Vln. II

Vla.

Vc.

bow stutter (I)

p

mf

pp

ppp

Vln. I 28

Vln. II

Vla.

Vc.

2-pencil bounce

mf

f

STOP

quietly remove pencil

legno

p

Vln. I 31

Vln. II

Vla.

Vc.

pp

ppp

p

p

thumb nail string mute (IV/III)
pizz.

bow stutter (I)

on bridge (pitchless air)
ord.

ppp

Vln. I 35

Aria $\text{♩} = \text{♩} (J=100)$

pencil press

Vln. II

Vla.

Vc.

mf

p

p

p

bow stutter (I)

STOP

(same duration)

Musical score for orchestra, page 15, measures 51-52. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 51 starts with Vln. I playing eighth-note chords. Measures 52-53 show a transition with dynamic markings: *f*, *sf*, *mf*, and *mp*. The strings play sustained notes and eighth-note patterns.

Musical score for orchestra, page 10, measures 59-60. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 59 begins with a dynamic of ***p***. The strings play eighth-note patterns. Measures 60-61 show a transition with a **STOP** instruction and rests. The strings play eighth-note patterns again. Measure 62 starts with a dynamic of ***pp***, followed by a melodic line from the bassoon. Measures 63-64 show a continuation of the melodic line. Measure 65 ends with a dynamic of ***p dolce***.

67

D

Vln. I

Vln. II

Vla.

Vc.

ord. arco
diamonds = half-harmonics

f preciso

pp

bow down

mf ethereal & creepy

pizz.

put bow down

mf

74

Vln. I Vln. II Vla. Vc.

senza vib. II vib. I senza vib.

3 3 3 3 3 3 3 3 3 3 3

pencil (P) hammer (H) on IV P H on III

mf sf — —

80

Vln. I Vln. II Vla. Vc.

ord. harm. 5 —

— 3 — 3 3 3 3 3 3 —

P H on IV —

pizz. p

— — — —

86

Vln. I Vln. II Vla. Vc.

p —

8va- —

ppp — p — mf — 3 3 —

pp — p — f — P — H on III

ff —

loco on E —

— —

93

Vln. I Vln. II Vla. Vc.

— ord. harm. —

— 5 — —

mf — — — —

— — —

— — —

vib. —

— — —

100

Vln. I

Vln. II

Vla.

Vc.

poco rit.
pp

pizz.
3 3 3 3
H on III

mute off
pick up pencil

pizz.
3 3
pizz.
pp

107 G.P. E $\text{E} = \text{E} (\text{E} = 150)$

Vln. I

Vln. II

Vla.

Vc.

melody continues...
f
pencil on tasto, fingered
hit 3 notes
f lively
pencil on tailpiece
simile

f

113

Vln. I

Vln. II

Vla.

Vc.

molto espress.
3

cresc.

118

Vln. I

Vln. II

Vla.

Vc.

molto rit.
ff 6 pizz.
fff

126

a tempo

Vln. I

Vln. II

Vla.

*buzz w/pencil
(near bridge)*

mf

tailpiece

Vc.

p

133

Vln. I

Vln. II

Vla.

Vc.

139 **F**

Vln. I

f

approximate pitch, gestural

Vln. II

p fun

Vla.

pizz.

Vc.

f smooth

143

Vln. I

Vln. II

Vla.

Vc.

10

8

146

Vln. I

Vln. II

Vla.

Vc.

restez

cresc.

149

Vln. I

Vln. II

Vla.

Vc.

f

restez

pencil strike

f

153

Vln. I

Vln. II

Vla.

Vc.

molto rit.

jeté legno

f

arco ord.

pizz.

buzz w/pencil

tailpiece

f

p

mf

158

Vln. I

Vln. II

Vla.

Vc.

restez

f

162

Vln. I

Vln. II arco 6 6 6

Vla.

Vc. x x x x

165

Vln. I

Vln. II 6 6 6 f

Vla.

Vc. x x x put down pencil pick up bow

167

Vln. I

Vln. II 6 6 6 p ff

Vla.

Vc. - - - -

G pencil press, continuous gliss
pitch very approximate
vib. IV
approximate!
arco, ord.
p like a bumble-bee

170

Vln. I

Vln. II

Vla.

Vc. 5 5 5 5 5 5 5 5 arco, ord. 5 5

ord. o

174

Vln. I
Vln. II
Vla.
Vc.

177

Vln. I
Vln. II
Vla.
Vc.

181

Vln. I
Vln. II
Vla.
Vc.

(8) *I quickly to lap hold
mute off, bow down
pick up 2 pencils*

186

Vln. I
Vln. II
Vla.
Vc.

H $\text{d} = \text{d}_{\text{.}} (\text{d}_{\text{.}} = 75)$
to normal hold

ff 2-pencil bounce senza sord.

ff sempre to lap hold

mute off

191

Vln. I arco ord. $\# \text{pp}$. a bit dirty

Vln. II *fff molto espresso e sostenuto*

Vla. left pencil press (C-G-D)
right pencil bounce tasto

Vc. *fff sempre*
jeté

fff

196

Vln. I

Vln. II

Vla.

Vc. simile

199

Vln. I

Vln. II

Vla.

Vc.

202

Vln. I

Vln. II

Vla.

Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 205-206. The score includes dynamic markings like ∞ , $\#$, and $\# \infty$, and performance instructions like $v.$ and $>$. Measure 205 ends with a fermata over the strings' notes. Measure 206 begins with a dynamic $\#$ and a performance instruction $v.$

Musical score for orchestra, page 10, measures 208-212. The score includes parts for Violin I, Violin II, Cello, and Double Bass. Measure 208 starts with a melodic line in Violin I. Measures 209-210 show rhythmic patterns in Violin II and Double Bass. Measures 211-212 feature sustained notes in Violin I and rhythmic patterns in the lower strings. Dynamics include ff , più f , and f .

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 211-212. The score includes dynamic markings like pp , $\# \text{pp}$, pp , $\text{pp}:$, $\flat \text{pp}.$, $\text{pp}:$, and $\# \text{pp}:$. Measures 211-212 feature sustained notes and rhythmic patterns with accents and triplets (indicated by '3').

Musical score for orchestra, page 10, measures 214-215. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Cello (Cello), Double Bass (Bass), and Trombones (Trombones). The key signature changes from G major to A major at the beginning of measure 215. Measure 214 starts with a dynamic of $\frac{9}{4}$ time. Measure 215 begins with a dynamic of $\frac{9}{4}$ time. The score features complex rhythmic patterns and harmonic shifts, with various dynamics and performance instructions like "v." and "3".

217

Vln. I arco ord. $\# \text{pp}$.
 ff

Vln. II

Vla.

Vc. meno f

220

Vln. I $\# \text{pp}$.

Vln. II

Vla.

Vc.

223

Vln. I

Vln. II

Vla.

Vc. r.p. 3 3 3 3
carry from Violin I
 ff intense

$\boxed{\text{I}}$ $\text{J} = \text{J} (\text{J} = 112)$
quickly to lap hold

same duration of hits
faster bounce

2-pencil bounce, r.p. tasto
(same duration) r.p. sf

molto vib.

228

Vln. I 2-pencil bounce, tasto
ff

Vln. II

Vla.

Vc. ff

234

Vln. I
Vln. II
Vla.
Vc.

240

Vln. I
Vln. II
Vla.
Vc.

246

Vln. I
Vln. II
Vla.
Vc.

252

Vln. I
Vln. II
Vla.
Vc.

J

p *subito*

p *subito*

p *subito*

ff

258

Vln. I

Vln. II

Vla.

Vc.

ff

fp cresc.

fp cresc.

cresc.

ff

fff

p cresc.

265

Vln. I

Vln. II

Vla.

Vc.

to ord. hold

to ord. hold

to ord. hold

piacere

fff

276

Vln. I

Vln. II

Vla.

Vc.

K $\text{d} = \text{j} (\text{j} = 75)$

arco

8va

arco

scratch at frog

arco

fff

fff

fff

fff

p *ffff*

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 284-285. The score includes dynamic markings like 'v' and 'p', and performance instructions like '(8)'. Measure 284 starts with a forte dynamic for Vln. I, followed by a sustained note and a rest. Measure 285 begins with a dynamic 'p' and a sustained note.

Musical score for orchestra, page 10, measures 289-290. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 289 starts with a dynamic of *p*, followed by a forte dynamic *fff*. Measure 290 begins with a dynamic of *fff*, followed by another *fff*. The strings play eighth-note patterns, and the bassoon provides harmonic support.

Musical score for orchestra, page 295, measures 295-296. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 295 starts with a dynamic of ***f***. The strings play eighth-note patterns. Measure 296 begins with a dynamic of ***p***, followed by a dynamic of ***f***. The bassoon part is labeled III/IV. The strings play sixteenth-note patterns.

on 3 strings

Vln. I 299 

Vln. II 

Vla. 

Vc. 

Vln. I 301 

Vln. II 

Vla. 

Vc. 

Vln. I 304 

Vln. II (8) 

Vla. 

Vc. 

307

Vln. I

(8)

Vln. II

Vla.

Vc.

310

Vln. I

(8) III/IV

p cresc.

Vln. II

p fff

Vla.

Vc.

$\text{♩} = \text{♩} (\text{♩} = 150)$

313

Vln. I

fff

Vln. II

Vla.

Vc.

316

Vln. I

Vln. II

Vla.

Vc.

318

Vln. I

Vln. II

Vla.

Vc.

frog
not dirty

fff

bow at will

f III

f

f

321

Vln. I

Vln. II

Vla.

Vc.

f

f

ff

325

Vln. I

Vln. II

Vla.

Vc.

p f

p f

ff

328

Vln. I

Vln. II

Vla.

Vc.

to lap hold
pick up 2 pencils

pp

mf

f

332

Vln. I Vln. II Vla. Vc.

M $\downarrow = \downarrow (\downarrow = 100)$

2-pencil bounce on IV
simile

mf 6
bow stutter (I)

f solo

mf

335 put down bow pick up pencil pencil ricochet simile

Vln. I Vln. II Vla. Vc.

ff

vib. dolcissimo

340

Vln. I Vln. II Vla. Vc.

N to lap hold, 2 pencils

mf

p STOP

pizz. bluesy

345

Vln. I Vln. II Vla. Vc.

pencil l.p. r.p. press 3

legno 3

H on IV pizz. H on IV arco

p

349

Vln. I press to get more D
move to neck

Vln. II bow stutter (I)

Vla.

Vc. STOP
pizz.
p
H on IV
f

353

Vln. I **O** molto rall. a tempo
pencil press (III/IV)
p
stutter (I)

Vln. II

Vla.

Vc. H
più p

357

Vln. I stutter dying down

Vln. II

Vla.

Vc. on bridge (pitchless air)
3 3 3 3
p

360 $\text{J} = \text{J} = 50$

Vln. I thumb nail
string mute (IV/III)
pizz.

Vln. II *p*
on bridge (near IV)
pitchless air (w/cello)
3 3 3 3
p

Vla.

Vc. (same value)
3 3 3 3
p

VIOLIN I



Yevgeniy Sharlat

pencil sketch (2017)

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Tasto/Neck

Designates the approximate location at which the pencil strikes the string. Feel free to disregard if you feel you can get a better sound elsewhere.

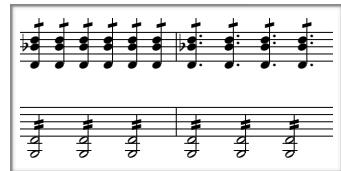
r.p./l.p.

Right Pencil/Left Pencil

Lap Hold

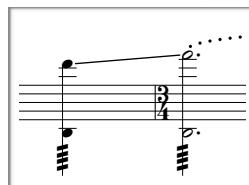
Hold violin in your lap, the neck upon the left knee.

Two-Pencil Bounce



Lap hold. Hold both pencils at the narrow end. Place the left pencil on the applicable string(s). Strike it with the right pencil in a way that makes the left one ricochet off the string. Each note indicates a strike, the number of slashes — the approximate bouncing speed. In practicing, vary the l.p. location of the strike, the angle at which it's held, the tension of the left hand, and the pressure upon the string.

Two-Pencil Bounce (adjusting upper note)



When bouncing on low strings *tasto*, you will hear two notes — the open string and a high note that is the location of the bounce. Adjust the high pitch as notated while bouncing.

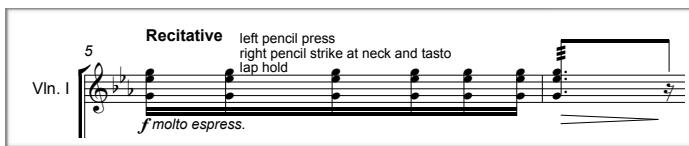
Scordatura (Violin I)



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In tuning, make sure that the low two strings match exactly the rest of the quartet. Use the octave D harmonic (on III) to tune the E string down a step. B-flat should form as pure a major 3rd with D as possible.

Pencil Press



Hold violin in your lap, the neck upon the left knee. Press down the left pencil, sharp end forward, perpendicular to the neck to bar all or some of the strings. Hit the applicable strings with the right pencil in a location where pitch is most discernible. Adjust pitch by sliding the left pencil (don't worry if you miss, just adjust expressively). Slashed notes denote a fast ricochet with right pencil; attack strongly to get a sustained bounce.

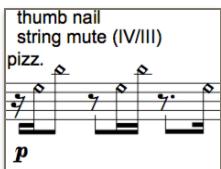
Bow Stutter

- a. Make sure the bow hair is well rosined, but not excessively.
- b. Press the string with the bow at the place where the written pitch is located.
- c. Apply overpressure, but bow in fits and starts. If you move too fast, pitch becomes scratch. The notes are very important!
- d. Use the left hand to hold down the "fret", or to control sliding up or down.
- e. Wipe off the rosin right after, if there's time.



The dots roughly indicate how closely or widely the notes are spaced. They should NEVER create an impression of a regular pulse.

Measure 3 (Violin II)



Muffle the strings (G and D) at approximately these pitches; use the thumb to pluck. Think the popping sounds of a dusty record.

Measure 7 (Violin II)

Insert a pencil under the G string (perpendicular to it) and over the D string — right at the edge of the fingerboard (where the notes C and G are, respectively). These notes will sustain through the arpeggio passage that begins at letter A. You'll need only finger the upper two strings. In performing the arpeggios, vary the speed *a piacere* in accordance with the melody in Violin I.

"A bit dirty" (Violin I)

Unisons and octaves are hard to tune, especially with scordatura. But don't worry: I prefer it that you make them slightly dirty, as long as you make it sound purposeful, not accidental.

P & H (Cello)

"Pencil": hit near the left hand (eraser may work best). If the pencil sound is too abrasive, play regular *pizz.*

"Hammer": a strong tap with left-hand finger on indicated string, then stay on the fingerboard and slide up as written.

N.B. All Roman numerals denote string numbers.

Violin I (G-D-B \flat -D)

pencil sketch

for string quartet

Yevgeniy Sharlat
(b. 1977)

$\text{J} = 50$ 3 senza sord.

Recitative

left pencil press
right pencil strike at neck and tasto
lap hold

f molto espress.

9 left pencil gliss

13

A l.p. r.p.

ff declamatory

19

22

24

B

30 2-pencil bounce

fp 5 6 **mf** **f** **mf** **pp** 6 3 **pppp**

Violin I (G-D-B \flat -D)

35 **Aria** $\text{♩} = \text{♩}$ ($\text{♩} = 100$)
pencil press
mf

40

45 **C**

50

55

61 IV III

66

72 **D**
Vln. II pickup
f preciso

78

84 *p*

Violin I (G-D-B♭-D)

3

89

95

101

107 G.P. **E** $\text{J} = \text{J.} (\text{J.} = 150)$ finger muffle high note (IV)
right pencil bounce tasto

112

116

119

127 a tempo **f**

132

134 **2** **C** $\frac{3}{4}$

4

Violin I (G-D-B♭-D)

139 **F**

143

147

molto rit. 2 *a tempo*

153

f *f*

159

164

169 **G** pencil press, continuous gliss
pitch very approximate

f

174

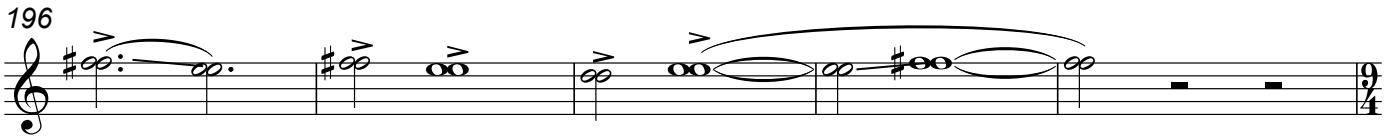
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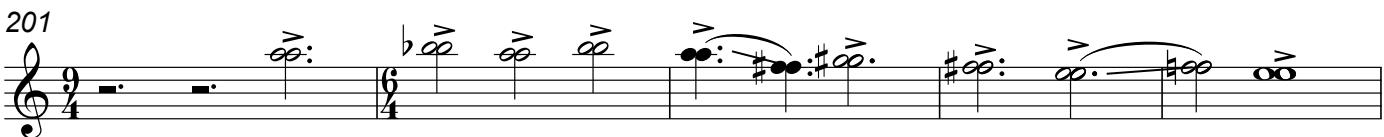
C

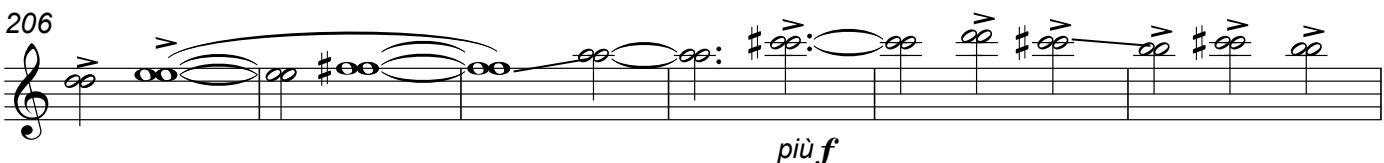
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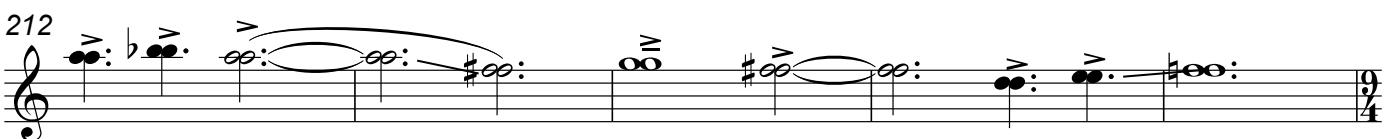
Violin I (G-D-B \flat -D)

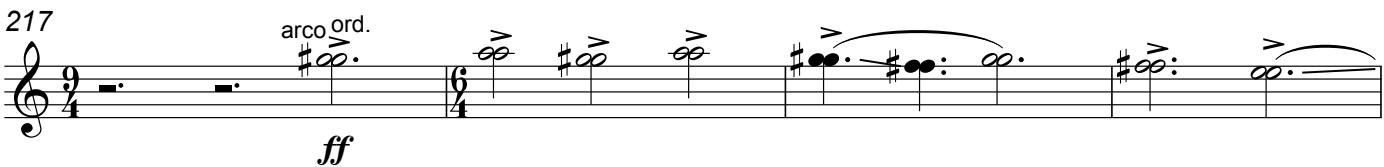
187 **H** $\text{d} = \text{d.} = 75$
 to normal hold 5 arco ord. a bit dirty

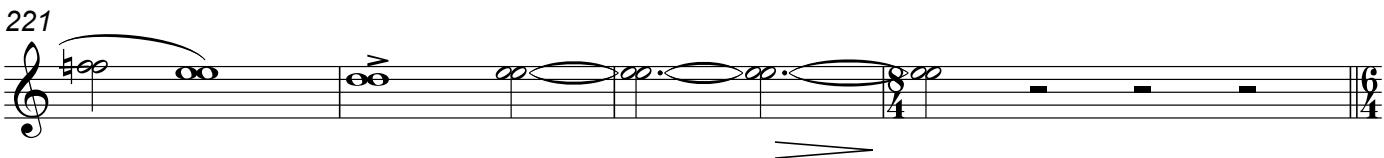

196


201


206


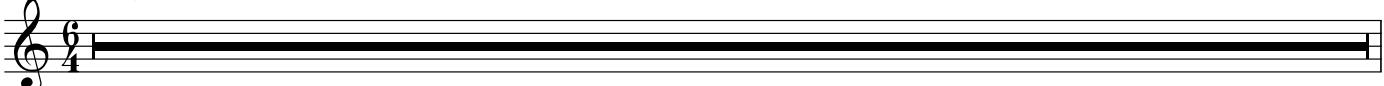
212


217
 arco ord.


221


225 **I** $\text{d} = \text{d.} = 112$
 quickly to lap hold

4



Violin I (G-D-B \flat -D)

229 2-pencil bounce, tasto

ff

233

237

242

246

250

254

J

p subito

258

ff *sfp* *cresc.*

263

ff

267

to ord. hold 10 () - || 6

fff

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Violin I (G-D-B \flat -D)

282 K $\text{d} = \text{d} = 75$ arco. *ffff*

287 p *ffff*

290 G.P. *ffff*

(8) sf sf p *f*

295 *a bit dirty*

299 f

300 *ff*

302 *reste*

304

306

Violin I (G-D-B♭-D)

9

308

310

p cresc.

312

$\text{J.} = \text{J.} (\text{J.}=150)$

313

L

ffff

315

317

318

319

frog
not dirty

ffff

321

10

Violin I (G-D-B \flat -D)

325

327

A musical score showing measures 52-1 through 52-4. The key signature is one flat. Measure 52-1 starts with a bass note followed by a sixteenth-note pattern of B, A, G, F, E, D. Measures 52-2 and 52-3 show eighth-note patterns of B-A-G-F-E-D. Measure 52-4 ends with a sixteenth-note pattern of B, A, G, F, E, D.

329

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the bassoon. The key signature is one flat, and the time signature changes from common time to 3/2. Measure 11 starts with eighth-note chords in common time. Measure 12 begins with a bassoon solo in 3/2 time, indicated by a 'V' below the staff. The strings re-enter with eighth-note chords. Measure 13 continues with eighth-note chords. Measure 14 concludes with eighth-note chords.

332

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a key signature of one flat. The score consists of ten measures of music, each containing a sixteenth-note pattern. Measure 1 starts with a dynamic 'v' and ends with a repeat sign. Measures 2-4 continue the pattern. Measure 5 begins with a dynamic 'v'. Measures 6-8 continue the pattern. Measure 9 begins with a dynamic 'v'. Measures 10-11 conclude the section.

334 M = (= 100)

put down bow
pick up pencil

pencil ricochet
tests

simile

11

12

ff

put down pen

pick up pencil

338

A musical score for a single instrument, likely a harp or piano, featuring a treble clef and a key signature of one flat. The score consists of four measures. The first measure contains a single eighth note followed by a fermata. The second measure contains a single eighth note followed by a fermata. The third measure is a rest. The fourth measure contains a single eighth note followed by a fermata.

341

Musical score for orchestra, page 10, measures 11-12. The score consists of five staves. Measure 11 starts with a forte dynamic (f) and ends with a measure rest. Measure 12 begins with a dynamic marking (mf).

344

344 N to lap hold, 2 pencils

Vla.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 11 starts with a half note in the bass staff followed by a rest. Measure 12 begins with a half note in the bass staff, followed by a fermata over a sixteenth-note pattern of B, A, C, B, D, C in the bass staff, and a sixteenth-note pattern of E, D, F, E, G, F in the treble staff.

Violin I (G-D-B♭-D)

348 pencil press l.p. r.p.

350 2-pencil bounce

354 O molto rall. - - - a tempo pencil press (III/IV)

357

360 $\text{J} = \text{J} (J=50)$

VIOLIN I (TRANPOSED)



Yevgeniy Sharlat

pencil sketch (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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PUBLISHED BY

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P.O. Box 225340
San Francisco, CA 94122
www.kronosquartet.org

INSTRUCTIONS

Thank you for playing *Pencil Sketch!* In the instructions below, I aim to explain in the clearest terms some of the special notation and techniques used in this piece.

Pencils

Every player needs two of them. I recommend #2, with eraser, hexagonal. Use the full length. One end must be sharpened enough to provide sufficient grip. In striking the strings, you will hold the pencils by the narrow end.

Tasto/Neck

Designates the approximate location at which the pencil strikes the string. Feel free to disregard if you feel you can get a better sound elsewhere.

r.p./l.p.

Right Pencil/Left Pencil

Lap Hold

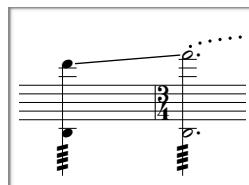
Hold violin in your lap, the neck upon the left knee.

Two-Pencil Bounce



Lap hold. Hold both pencils at the narrow end. Place the left pencil on the applicable string(s). Strike it with the right pencil in a way that makes the left one ricochet off the string. Each note indicates a strike, the number of slashes — the approximate bouncing speed. In practicing, vary the l.p. location of the strike, the angle at which it's held, the tension of the left hand, and the pressure upon the string.

Two-Pencil Bounce (adjusting upper note)



When bouncing on low strings *tasto*, you will hear two notes — the open string and a high note that is the location of the bounce. Adjust the high pitch as notated while bouncing.

Scordatura (Violin I)



All notes are in concert pitch, because I expect that the player would be more comfortable going by ear than thinking in transposition. If needed, I am including a transposed version, where all the fingered passages are marked [TRNSP].

In tuning, make sure that the low two strings match exactly the rest of the quartet. Use the octave D harmonic (on III) to tune the E string down a step. B \flat should form as pure a major 3rd with D as possible.

Pencil Press

Violin I

5

Recitative left pencil press
right pencil strike at neck and tasto
lap hold

f molto espress.

The musical notation shows a series of eighth-note chords on the violin's neck. The first note has a grace note above it. The instruction 'Recitative' is written above the staff. Below the staff, 'left pencil press' and 'right pencil strike at neck and tasto' are written, with 'lap hold' indicated by a bracket. The dynamic 'f molto espress.' is at the bottom.

Hold violin in your lap, the neck upon the left knee. Press down the left pencil, sharp end forward, perpendicular to the neck to bar all or some of the strings. Hit the applicable strings with the right pencil in a location where pitch is most discernible. Adjust pitch by sliding the left pencil (don't worry if you miss, just adjust expressively). Slashed notes denote a fast ricochet with right pencil; attack strongly to get a sustained bounce.

Bow Stutter

- a. Make sure the bow hair is well rosined, but not excessively.
- b. Press the string with the bow at the place where the written pitch is located.
- c. Apply overpressure, but bow in fits and starts. If you move too fast, pitch becomes scratch. The notes are very important!
- d. Use the left hand to hold down the "fret", or to control sliding up or down.
- e. Wipe off the rosin right after, if there's time.



The dots roughly indicate how closely or widely the notes are spaced. They should NEVER create an impression of a regular pulse.

Measure 3 (Violin II)

thumb nail
string mute (IV/III)
pizz.

p

The musical notation shows a single note on the G string with a 'pizz.' (pizzicato) marking. Above the note, 'thumb nail string mute (IV/III)' is written. The dynamic 'p' is at the bottom.

Muffle the strings (G and D) at approximately these pitches; use the thumb to pluck. Think the popping sounds of a dusty record.

Measure 7 (Violin II)

Insert a pencil under the G string (perpendicular to it) and over the D string — right at the edge of the fingerboard (where the notes C and G are, respectively). These notes will sustain through the arpeggio passage that begins at letter A. You'll need only finger the upper two strings. In performing the arpeggios, vary the speed *a piacere* in accordance with the melody in Violin I.

"A bit dirty" (Violin I)

Unisons and octaves are hard to tune, especially with scordatura. But don't worry: I prefer it that you make them slightly dirty, as long as you make it sound purposeful, not accidental.

P & H (Cello)

"Pencil": hit near the left hand (eraser may work best). If the pencil sound is too abrasive, play regular *pizz.*

"Hammer": a strong tap with left-hand finger on indicated string, then stay on the fingerboard and slide up as written.

N.B. All Roman numerals denote string numbers.

Violin I (G-D-B \flat -D) - transposed

pencil sketch

for string quartet

[TRSP] = transposed
[CP] = concert pitch

Yevgeniy Sharlat
(b. 1977)

$\text{J} = 50$ 3 senza sord.

Recitative [CP]

left pencil press
right pencil strike at neck and tasto
lap hold

f molto espress.

9 left pencil gliss

13

17 A l.p. r.p.
ff declamatory 3 5 6 5 5 6

19 5 3 f

22 ff

24 5 3 3 6

26 B **mf** **f** **mf** **f** C

30 2-pencil bounce
fp 5 6 **mf** **pp** 6 **pppp** 3

The musical score consists of ten staves of music for violin. Staff 1 starts with a tempo of J = 50 and a 3/4 time signature. It includes dynamic markings such as f molto espress. and ff declamatory. Staff 2 shows a recitative section with a left pencil gliss. Staff 3 features a 2-pencil bounce technique. Staff 4 contains a section labeled 'A' with dynamics l.p. r.p. and ff. Staff 5 shows a 2-pencil bounce again. Staff 6 contains a section labeled 'B' with dynamics mf, f, and mf. Staff 7 concludes with a dynamic f. Staff 8 ends with a dynamic pp. Staff 9 begins with a dynamic ppp. Staff 10 ends with a dynamic pppp.

Violin I (G-D-B \flat -D) - transposed

35 **Aria** $\text{♩} = \text{♩} (d=100)$
pencil press
mf

40

45 **C**

50

55

61 IV III

66

72 **D**
Vln. II pickup
f preciso

78

84 *p*

Violin I (G-D-B \flat -D) - transposed

3

89

95

mf

p

poco rit.

101

pp

107

G.P. **E** $\text{♩} = \text{♩} (\text{♩} = 150)$ finger muffle high note (IV)
right pencil bounce tasto

f

112

116

119

molto rit. **2**

a tempo

f

127

132

134

2

C **3**

Violin I (G-D-B♭-D) - transposed

139 **F**

143

147

molto rit. 2 a tempo f

153 f f

159

164

[TRNSP]
pencil press, continuous gliss
pitch very approximate

169 **G** f

174

179

184

Violin I (G-D-B \flat -D) - transposed a bit dirty

5

$$187 \boxed{H} = 75$$

Normal hold

5

arco \geq

posed
a bit dirty

ff

*fff molto espress
e sostenuto*

196

10

201

206

arco ord.

più f

218

222

4

225  = ↘ (↘ = 112)
quickly to lap hold

A musical staff starting with a treble clef, followed by a 6/4 time signature, and a vertical bar line.

Violin I (G-D-B \flat -D) - transposed[CP]
229 2-pencil bounce, tasto

ff

233

237

242

246

250

254

J*p subito*

258

ff

sfp *cresc.*

263

ff

267

ffff

to ord. hold

10

6

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Violin I (G-D-B \flat -D) - transposed

9

308

310

p cresc.

312

$\text{d} = \text{d} (\text{d} = 150)$

313

fff

315

317

318

frog, not dirty
sempre 4 strings

319

fff

321

10

Violin I (G-D-B \flat -D) - transposed

323

325

327

329

332

333

334 M

$\text{J} = \text{J} = 100$

put down bow
pick up pencil

pencil ricochet
tasto

ff

simile

338

341

344 N

to lap hold, 2 pencils

Vla.

3

Violin I (G-D-B \flat -D) - transposed

348 pencil press l.p. [CP]  r.p. 



350

354  molto rall. - - - a tempo pencil press (III/IV)

357

360 $\text{d} = \text{j} (\text{j}=50)$

4

VIOLIN II



Yevgeniy Sharlat

pencil sketch (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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Tasto/Neck

Designates the approximate location at which the pencil strikes the string. Feel free to disregard if you feel you can get a better sound elsewhere.

r.p./l.p.

Right Pencil/Left Pencil

Lap Hold

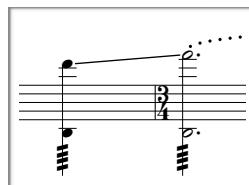
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Two-Pencil Bounce



Lap hold. Hold both pencils at the narrow end. Place the left pencil on the applicable string(s). Strike it with the right pencil in a way that makes the left one ricochet off the string. Each note indicates a strike, the number of slashes — the approximate bouncing speed. In practicing, vary the l.p. location of the strike, the angle at which it's held, the tension of the left hand, and the pressure upon the string.

Two-Pencil Bounce (adjusting upper note)



When bouncing on low strings *tasto*, you will hear two notes — the open string and a high note that is the location of the bounce. Adjust the high pitch as notated while bouncing.

Scordatura (Violin I)



All notes are in concert pitch, because I expect that the player would be more comfortable going by ear than thinking in transposition. If needed, I am including a transposed version, where all the fingered passages are marked [TRNSP].

In tuning, make sure that the low two strings match exactly the rest of the quartet. Use the octave D harmonic (on III) to tune the E string down a step. B \flat should form as pure a major 3rd with D as possible.

Pencil Press

Violin I

5

Recitative left pencil press
right pencil strike at neck and tasto
lap hold

f molto espress.

Hold violin in your lap, the neck upon the left knee. Press down the left pencil, sharp end forward, perpendicular to the neck to bar all or some of the strings. Hit the applicable strings with the right pencil

in a location where pitch is most discernible. Adjust pitch by sliding the left pencil (don't worry if you miss, just adjust expressively). Slashed notes denote a fast ricochet with right pencil; attack strongly to get a sustained bounce.

Bow Stutter

- a. Make sure the bow hair is well rosined, but not excessively.
- b. Press the string with the bow at the place where the written pitch is located.
- c. Apply overpressure, but bow in fits and starts. If you move too fast, pitch becomes scratch. The notes are very important!
- d. Use the left hand to hold down the “fret”, or to control sliding up or down.
- e. Wipe off the rosin right after, if there's time.



The dots roughly indicate how closely or widely the notes are spaced. They should NEVER create an impression of a regular pulse.

Measure 3 (Violin II)

thumb nail
string mute (IV/III)
pizz.

Muffle the strings (G and D) at approximately these pitches; use the thumb to pluck. Think the popping sounds of a dusty record.

Measure 7 (Violin II)

Insert a pencil under the G string (perpendicular to it) and over the D string — right at the edge of the fingerboard (where the notes C and G are, respectively). These notes will sustain through the arpeggio passage that begins at letter A. You'll need only finger the upper two strings. In performing the arpeggios, vary the speed *a piacere* in accordance with the melody in Violin I.

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Unisons and octaves are hard to tune, especially with scordatura. But don't worry: I prefer it that you make them slightly dirty, as long as you make it sound purposeful, not accidental.

P & H (Cello)

“Pencil”: hit near the left hand (eraser may work best). If the pencil sound is too abrasive, play regular *pizz.*

“Hammer”: a strong tap with left-hand finger on indicated string, then stay on the fingerboard and slide up as written.

N.B. All Roman numerals denote string numbers.

for Kronos Quartet's "50 For the Future" initiative

Violin II

pencil sketch

for string quartet

pitchless scratch (I)
insert pencil at C6/G6 (IV/III)

$\text{♩} = 50$

mute on

pizz.

pp *ff* *p*

thumb nail
string mute (IV/III)

Yevgeniy Sharlat
(b. 1977)

This section of the score for Violin II begins with a tempo marking of $\text{♩} = 50$. It includes instructions for a pitchless scratch (I) by inserting a pencil at the note C6/G6 (IV/III), muting the instrument, and using a thumb nail string mute (IV/III). The dynamic *pp* is followed by *ff*, and then *p*. The musical staff shows a mix of eighth and sixteenth-note patterns with various markings like *pizz.* and muting.

Recitative

5

Vln. I

This section for Violin I starts with a tempo of 5. The top staff is labeled "Vln. I". The music consists of two staves, each with a mix of eighth and sixteenth-note patterns, including slurs and grace notes. A measure number "5" is indicated above the first staff. The bottom staff continues the recitative style with similar patterns.

9

bow stutter (I)

p

< >

This section for Violin I continues the recitative style. The top staff shows a series of eighth-note chords. The bottom staff features a "bow stutter (I)" with a dynamic of *p* and a bowing instruction (< >) below the staff.

13

STOP

This section for Violin I concludes with a dynamic instruction "STOP" and a downward arrow indicating a pause or stop in the music.

Violin II

VIOLIN II

A

17 l.p. r.p.
ff declamatory

ord. arco
 vary speed
 colla parte (Viola)

III
 I
 II
 IV

3 5 6

pp

18

5 6

p semper

19

5 3

20

21 *f*

Violin II

3

22

l.p.
gliss to...

23

r.p.
ff
detache

24

5
p
mf
bow stutter (I)

26

B
mf << f mf f
2
STOP
quietly remove pencil

4

thumb nail
string mute (IV/III)
pizz.

Violin II

32

p

35 Aria $\text{♩} = \text{♪} (d=100)$
pencil press

p

bow sutter (I)

p

39

.....

p

.....

45 C

.....

p

.....

51

.....

p

.....

Violin II

5

57

mf

STOP

63

IV III

D ord. arco diamonds = half-harmonics

f

69

pp

mf ethereal & creepy

75

II vib.

senza vib.

f

81

ord. harm.

2

ppp *p* *mf*

(8)

91

loco on E

ord. harm.

p

98

vib.

mf

poco rit.

p

103

8va

G.P.

p

6

E $\text{♩} = \text{♩} (\text{♩} = 150)$
melody continues... " "

Violin II

116

122

molto rit. " " **a tempo** 11

139 **F** approximate pitch, gestural

p fun

141

143

145

restez

147

149

mf

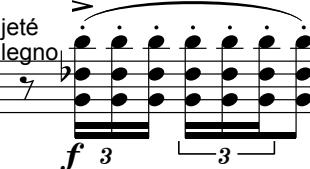
151

restez

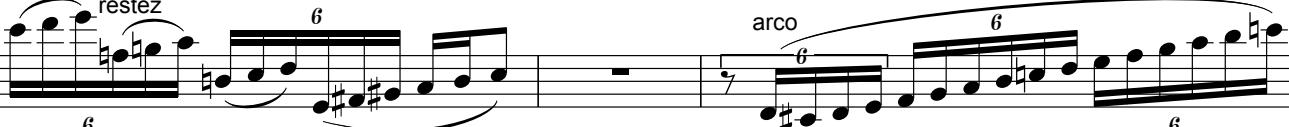
molto rit..

Violin II

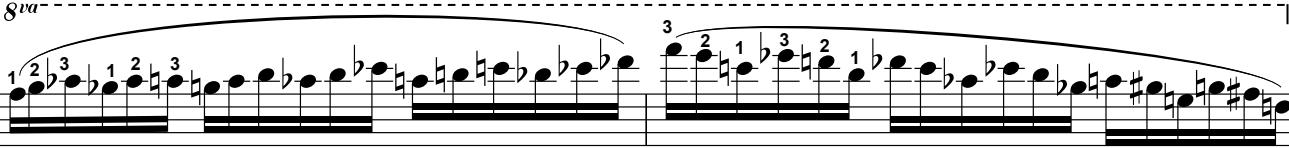
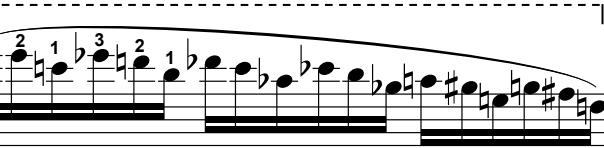
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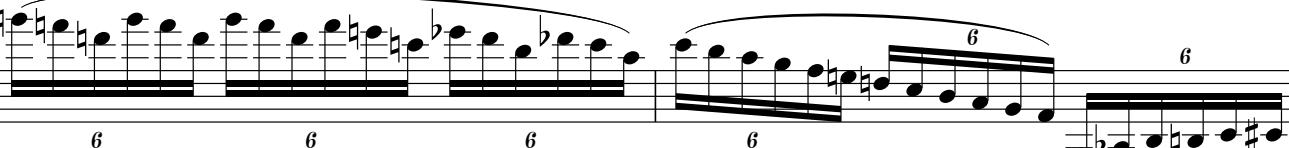
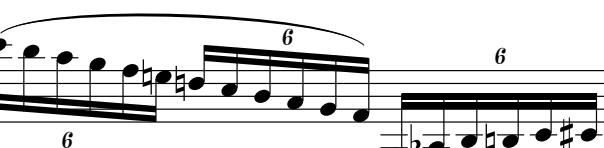
155 *jeté legno*  *a tempo* *arco ord.* 

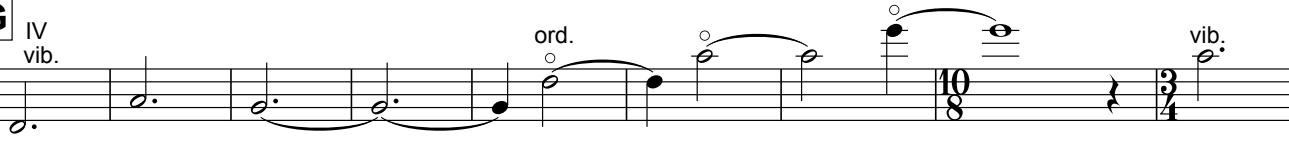
158 

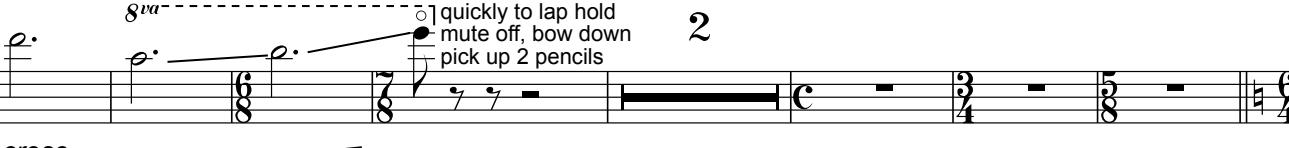
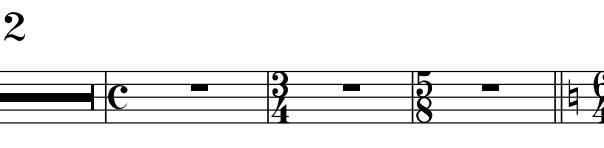
160 *restez*  *arco* 

163 

165 *8va*  *f* 

167  *p*  *f* 

169 **G** IV *vib.* 

178 *8va*  *cresc.*  *quickly to lap hold*
mute off, bow down
pick up 2 pencils **2**

8 **H** $\text{J} = \text{J.} (\text{J.} = 75)$
2-pencil bounce
senza sord.

Violin II

187

ff sempre

191

(tutti)

195

(2) (3) (4) (5)

199

(6) (7) (8) (9) (10) (11) (12) (13)

203

(2) (3) (4) (5)

207

(6) (7) (8) (9)

211

(10) (11) (12) (13)

215

(14) (15) (16) (17) (18) (19)

219

(2) (3) (4) (5)

223

(6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17)

I $\text{J} = \text{J.} (\text{J.} = 112)$
same duration of hits
faster bounce

Violin II

9

227

232 2

238 (1) (2) (3) (4) (5)

243 (6) (7) (8) (9) (10)

248 (11) (12) (13) (14) (15)

253 (16) (17) J *p subito*

258

263 (1) (2) (3) (4)

268 (5) (5) to ord. hold 10 (6)

10 $\text{d} = \text{d} (\text{d} = 75)$ *8va*

Violin II

282 **K** arco *fff*

(8) 1
286 *p* *fff* *fff*

289 G.P. *fff* *fff*

(8)
293 *s* *s* III/IV

297 *f* *ff*

299 *f* *ff*

301

Violin II

11

303 *8va* restez

(8)

306

311 III/IV

p

fff

313 \boxed{L} $\text{d} = \text{j} (\text{j}=150)$

316

Violin II

$$M \downarrow = \downarrow (\downarrow = 100)$$

2-pencil bounce on IV

334

2 pencil bounce on IV

simile

mf 6 *mf*

10

Musical score for string bass, page 10, measures 350-351. The score shows a bass clef, a key signature of one flat, and a common time signature. Measure 350 ends with a fermata over the bass note. Measure 351 begins with a dynamic instruction "move to neck" above the staff. The first two measures of measure 351 show eighth-note patterns on the bass strings. Measure 351 concludes with a dynamic instruction "pick up bow, ord. hold" above the staff, followed by a measure ending with a double bar line and a repeat sign.

O molto ral.
stutter (I)

a tempo

stutter (I)

354

p

pp

357

stutter dying down

357

1

$$360^\circ = \bullet (\bullet = 50)$$

thumb nail
string mute (IV/III)
pizz. ^

pitchless scratch (I)
arco

Musical score for string bass, page 10, measures 360-363. The score is in 3/4 time, key signature of one flat. Measure 360 starts with a fermata over a note, followed by a measure of rests. Measure 361 begins with a dynamic **p**, followed by a sixteenth-note pattern of eighth-note pairs. Measure 362 continues the sixteenth-note pattern. Measure 363 starts with a dynamic **p**, followed by a sixteenth-note pattern, then a measure of rests. Measure 364 begins with a dynamic **f**. Various performance instructions are present: "pizz." above the staff, "mute on" with a vertical brace, and "arc" above the staff.

VIOLA



Yevgeniy Sharlat

pencil sketch (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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Yevgeniy Sharlat's *pencil sketch* was commissioned as part of the Kronos Performing Arts Association's **Fifty for the Future: The Kronos Learning Repertoire**, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

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San Francisco, CA 94122
www.kronosquartet.org

INSTRUCTIONS

Thank you for playing *Pencil Sketch!* In the instructions below, I aim to explain in the clearest terms some of the special notation and techniques used in this piece.

Pencils

Every player needs two of them. I recommend #2, with eraser, hexagonal. Use the full length. One end must be sharpened enough to provide sufficient grip. In striking the strings, you will hold the pencils by the narrow end.

Tasto/Neck

Designates the approximate location at which the pencil strikes the string. Feel free to disregard if you feel you can get a better sound elsewhere.

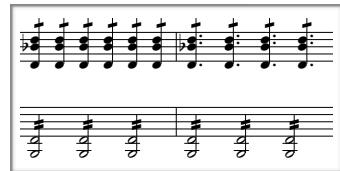
r.p./l.p.

Right Pencil/Left Pencil

Lap Hold

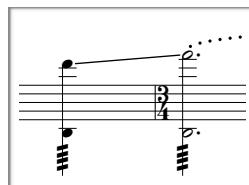
Hold violin in your lap, the neck upon the left knee.

Two-Pencil Bounce



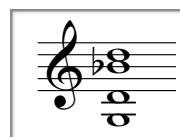
Lap hold. Hold both pencils at the narrow end. Place the left pencil on the applicable string(s). Strike it with the right pencil in a way that makes the left one ricochet off the string. Each note indicates a strike, the number of slashes — the approximate bouncing speed. In practicing, vary the l.p. location of the strike, the angle at which it's held, the tension of the left hand, and the pressure upon the string.

Two-Pencil Bounce (adjusting upper note)



When bouncing on low strings *tasto*, you will hear two notes — the open string and a high note that is the location of the bounce. Adjust the high pitch as notated while bouncing.

Scordatura (Violin I)



All notes are in concert pitch, because I expect that the player would be more comfortable going by ear than thinking in transposition. If needed, I am including a transposed version, where all the fingered passages are marked [TRNSP].

In tuning, make sure that the low two strings match exactly the rest of the quartet. Use the octave D harmonic (on III) to tune the E string down a step. B-flat should form as pure a major 3rd with D as possible.

Pencil Press

Violin I

5

Recitative left pencil press
right pencil strike at neck and tasto
lap hold

f molto espress.

Hold violin in your lap, the neck upon the left knee. Press down the left pencil, sharp end forward, perpendicular to the neck to bar all or some of the strings. Hit the applicable strings with the right pencil

in a location where pitch is most discernible. Adjust pitch by sliding the left pencil (don't worry if you miss, just adjust expressively). Slashed notes denote a fast ricochet with right pencil; attack strongly to get a sustained bounce.

Bow Stutter

- a. Make sure the bow hair is well rosined, but not excessively.
- b. Press the string with the bow at the place where the written pitch is located.
- c. Apply overpressure, but bow in fits and starts. If you move too fast, pitch becomes scratch. The notes are very important!
- d. Use the left hand to hold down the “fret”, or to control sliding up or down.
- e. Wipe off the rosin right after, if there's time.



The dots roughly indicate how closely or widely the notes are spaced. They should NEVER create an impression of a regular pulse.

Measure 3 (Violin II)

thumb nail
string mute (IV/III)
pizz.

Muffle the strings (G and D) at approximately these pitches; use the thumb to pluck. Think the popping sounds of a dusty record.

Measure 7 (Violin II)

Insert a pencil under the G string (perpendicular to it) and over the D string — right at the edge of the fingerboard (where the notes C and G are, respectively). These notes will sustain through the arpeggio passage that begins at letter A. You'll need only finger the upper two strings. In performing the arpeggios, vary the speed *a piacere* in accordance with the melody in Violin I.

“A bit dirty” (Violin I)

Unisons and octaves are hard to tune, especially with scordatura. But don't worry: I prefer it that you make them slightly dirty, as long as you make it sound purposeful, not accidental.

P & H (Cello)

“Pencil”: hit near the left hand (eraser may work best). If the pencil sound is too abrasive, play regular *pizz.*

“Hammer”: a strong tap with left-hand finger on indicated string, then stay on the fingerboard and slide up as written.

N.B. All Roman numerals denote string numbers.

Viola

3

A

17

18 arco
mp ghostly

19

21 gliss to...

23 III/IV ord. p mf 3 3

25 B pp

V.S.

Detailed description: The musical score consists of five systems of music for Viola. System 1 (measures 17-20) features a treble clef in the first staff and a bass clef in the second. Measure 17 has a key signature of one flat. Measures 18 and 19 show sixteenth-note patterns with grace notes. Measure 18 includes dynamics 'arco' and 'mp ghostly'. Measure 19 ends with a dynamic 'bo.'. System 2 (measures 21-24) also has a treble clef in the first staff and a bass clef in the second. Measure 21 starts with eighth-note patterns and ends with a glissando instruction 'gliss to...'. Measure 22 continues the eighth-note patterns. Measure 23 begins with a dynamic 'III/IV' and 'ord.'. Measures 24 and 25 show sixteenth-note patterns. Measure 24 includes dynamics 'p' and 'mf'. Measure 25 ends with a dynamic 'pp'. System 3 (measures 25-28) has a treble clef in the first staff and a bass clef in the second. Measure 25 has a key signature of one flat. Measures 26 and 27 continue the sixteenth-note patterns. Measure 28 ends with a dynamic 'V.S.'.

Viola

29

31

6 3
bow stutter (I)

35 Aria $\text{♩} = \text{♪} (d=100)$
STOP

40

45 C
STOP

51

Viola

5

57

STOP

63

68

72

D bow down
(Vln. 2 pickup)

pizz.

mf

78

84

3

92

2

4

101

poco rit.

mute off

pick up pencil

6

107 G.P. **E** $\text{J} = \text{J.} (J=150)$
pencil on tasto, fingered Viola
hit 3 notes simile
f lively

112

117

122

molto rit.

127 a tempo

134

138

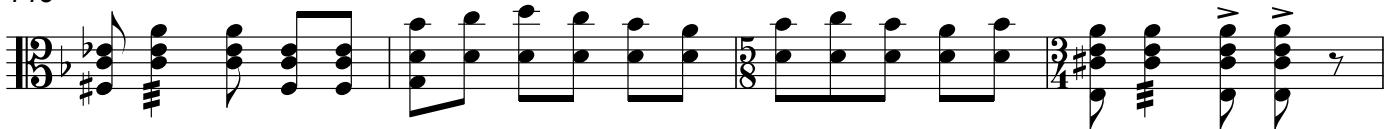
F

143

Viola

7

148



152

molto rit.

157 a tempo

164

168

G

174

179

 $\downarrow = \downarrow. (\downarrow. = 75)$

185

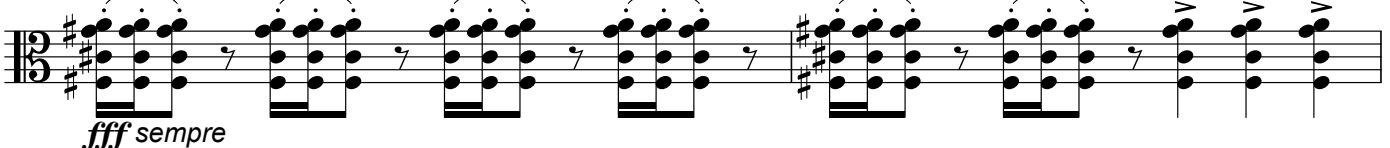
H

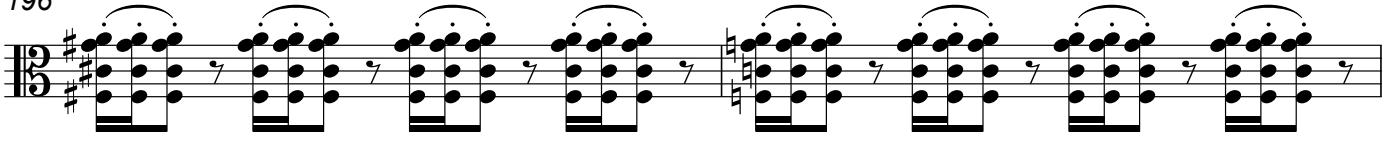
to lap hold

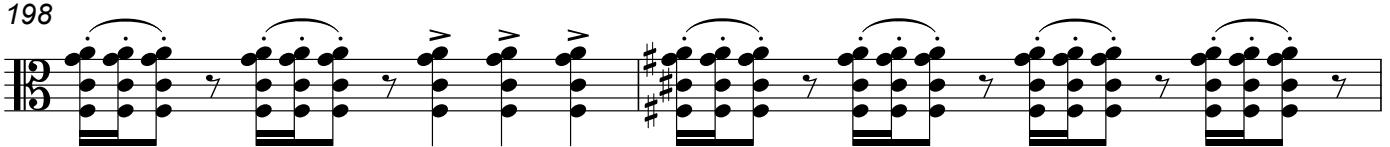
6

Viola

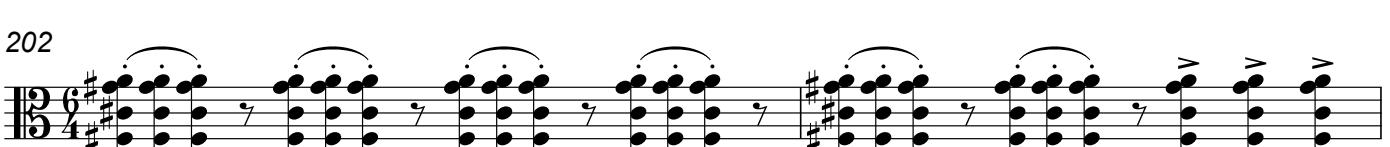
left pencil press (C-G-D)
right pencil bounce tasto

194 

196 

198 

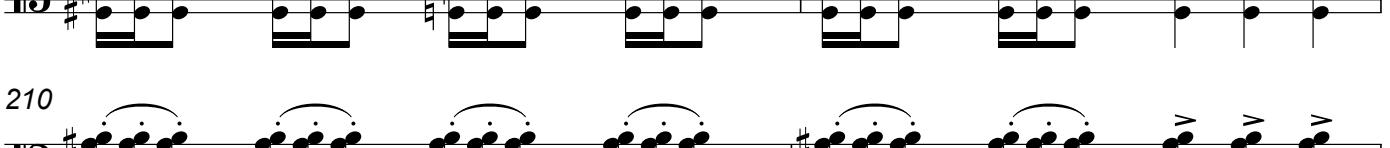
200 

202 

204 

206 

208 

210 

212 

Viola

9

214

Musical score for Viola part, measure 214. The score shows a continuous eighth-note pattern on a single staff. The key signature is F# major (one sharp). The time signature is 12/8. The notes are grouped by vertical bar lines.

216

Musical score for Viola part, measure 216. The score shows a continuous eighth-note pattern on a single staff. The key signature changes to D major (no sharps or flats). The time signature changes to 9/4. The notes are grouped by vertical bar lines.

218

Musical score for Viola part, measure 218. The score shows a continuous eighth-note pattern on a single staff. The key signature changes to C major (no sharps or flats). The time signature changes to 6/4. The notes are grouped by vertical bar lines.

220

Musical score for Viola part, measure 220. The score shows a continuous eighth-note pattern on a single staff. The key signature changes to A major (one sharp). The time signature changes to 12/8. The notes are grouped by vertical bar lines.

222

Musical score for Viola part, measure 222. The score shows a continuous eighth-note pattern on a single staff. The key signature changes to E major (two sharps). The time signature changes to 8/4. The notes are grouped by vertical bar lines. The dynamic is r.p. (pianissimo) and the tempo is indicated as 3 = 112.

$\downarrow = \downarrow \cdot (\downarrow = 112)$
 225 (same duration)
 2-pencil bounce, r.p. tasto

r.p.

sf

Musical score for Viola part, measure 225. The score shows a continuous eighth-note pattern on a single staff. The key signature changes to C major (no sharps or flats). The time signature changes to 6/4. The notes are grouped by vertical bar lines. The dynamic is sf (sforzando).

227

4

Musical score for Viola part, measure 227. The score shows a continuous eighth-note pattern on a single staff. The key signature changes to G major (one sharp). The time signature changes to 12/8. The notes are grouped by vertical bar lines. The entire measure is followed by a long black horizontal bar indicating a sustained note or rest.

10

Viola

233

A musical staff with a treble clef, a key signature of three sharps, and a tempo marking of ff (fortissimo). The staff consists of ten empty circles, indicating a sustained note or a specific performance technique.

238

242

246

250

A musical score for the bassoon, showing two measures of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The first measure consists of six eighth-note pairs (one note up, one note down) starting on the fourth line. The second measure consists of six eighth-note pairs starting on the third line.

254

254

J

p subito

259

264

270
to ord. hold

10

A musical score excerpt starting at measure 10. The bass line consists of two eighth-note chords: a C major chord followed by a G major chord. The treble line begins with a half note (F#) followed by a sixteenth-note pattern: F#-G-A-G-F#-G-A. The key signature changes to A major (no sharps or flats) at the start of the treble line.

Musical score for Viola part, page 11, measure 283. The score shows a melodic line with various note heads and stems, some with slurs and grace notes. The key signature changes between B major and A major. The dynamic is marked as *fff*. The measure ends with a fermata over the last note.

A musical score for piano, page 287. The top staff shows a melodic line with grace notes and eighth-note pairs. The bottom staff shows a bass line with sustained notes. Measure 1 consists of two measures of music. Measure 2 starts with a bass note followed by a measure of music. Measure 3 starts with a bass note followed by a measure of music. Measure 4 starts with a bass note followed by a measure of music.

289

G.P.

p

ffff

ffff

Musical score for piano, page 10, measures 293-294. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 293 starts with a forte dynamic (f) and ends with a decrescendo (sf). Measure 294 begins with a decrescendo (sf) and ends with a forte dynamic (f).

297

12

303

restez

Viola

307

311

313

L $\text{d} = \text{j}$ ($\text{j} = 150$)

316

III

f

321

f

p

f

327

mf

p

Viola

13

334 **M** $\text{♩} = \text{♩} (\text{♩}=100)$
bow stutter (I)

339

344 **N**

348

352

355 a tempo

358

360 $\text{♩} = \text{♩} (\text{♩}=50)$

on bridge (near IV)
pitchless air (w/cello)

CELLO



Yevgeniy Sharlat

pencil sketch (2017)

Composed for **Fifty for the Future: The Kronos Learning Repertoire**

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INSTRUCTIONS

Thank you for playing *Pencil Sketch!* In the instructions below, I aim to explain in the clearest terms some of the special notation and techniques used in this piece.

Pencils

Every player needs two of them. I recommend #2, with eraser, hexagonal. Use the full length. One end must be sharpened enough to provide sufficient grip. In striking the strings, you will hold the pencils by the narrow end.

Tasto/Neck

Designates the approximate location at which the pencil strikes the string. Feel free to disregard if you feel you can get a better sound elsewhere.

r.p./l.p.

Right Pencil/Left Pencil

Lap Hold

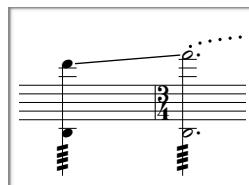
Hold violin in your lap, the neck upon the left knee.

Two-Pencil Bounce



Lap hold. Hold both pencils at the narrow end. Place the left pencil on the applicable string(s). Strike it with the right pencil in a way that makes the left one ricochet off the string. Each note indicates a strike, the number of slashes — the approximate bouncing speed. In practicing, vary the l.p. location of the strike, the angle at which it's held, the tension of the left hand, and the pressure upon the string.

Two-Pencil Bounce (adjusting upper note)



When bouncing on low strings *tasto*, you will hear two notes — the open string and a high note that is the location of the bounce. Adjust the high pitch as notated while bouncing.

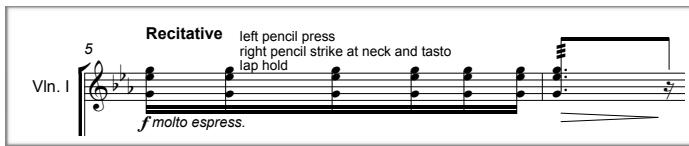
Scordatura (Violin I)



All notes are in concert pitch, because I expect that the player would be more comfortable going by ear than thinking in transposition. If needed, I am including a transposed version, where all the fingered passages are marked [TRNSP].

In tuning, make sure that the low two strings match exactly the rest of the quartet. Use the octave D harmonic (on III) to tune the E string down a step. B \flat should form as pure a major 3rd with D as possible.

Pencil Press



Hold violin in your lap, the neck upon the left knee. Press down the left pencil, sharp end forward, perpendicular to the neck to bar all or some of the strings. Hit the applicable strings with the right pencil in a location where pitch is most discernible. Adjust pitch by sliding the left pencil (don't worry if you miss, just adjust expressively). Slashed notes denote a fast ricochet with right pencil; attack strongly to get a sustained bounce.

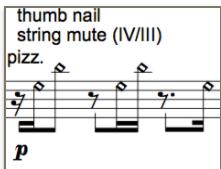
Bow Stutter

- a. Make sure the bow hair is well rosined, but not excessively.
- b. Press the string with the bow at the place where the written pitch is located.
- c. Apply overpressure, but bow in fits and starts. If you move too fast, pitch becomes scratch. The notes are very important!
- d. Use the left hand to hold down the “fret”, or to control sliding up or down.
- e. Wipe off the rosin right after, if there’s time.



The dots roughly indicate how closely or widely the notes are spaced. They should NEVER create an impression of a regular pulse.

Measure 3 (Violin II)



Muffle the strings (G and D) at approximately these pitches; use the thumb to pluck. Think the popping sounds of a dusty record.

Measure 7 (Violin II)

Insert a pencil under the G string (perpendicular to it) and over the D string — right at the edge of the fingerboard (where the notes C and G are, respectively). These notes will sustain through the arpeggio passage that begins at letter A. You’ll need only finger the upper two strings. In performing the arpeggios, vary the speed *a piacere* in accordance with the melody in Violin I.

“A bit dirty” (Violin I)

Unisons and octaves are hard to tune, especially with scordatura. But don’t worry: I prefer it that you make them slightly dirty, as long as you make it sound purposeful, not accidental.

P & H (Cello)

“Pencil”: hit near the left hand (eraser may work best). If the pencil sound is too abrasive, play regular *pizz.*

“Hammer”: a strong tap with left-hand finger on indicated string, then stay on the fingerboard and slide up as written.

N.B. All Roman numerals denote string numbers.

Violoncello

for Kronos Quartet's "50 For the Future" initiative

pencil sketch
for string quartet

Yevgeniy Sharlat
(b. 1977)

$\text{♩} = 50$
mute on on bridge (near IV)
pitchless air

Recitative

Vln. I

8

left pencil gliss r.p.

5

bow stutter (l)

p

STOP

10

Vln. I

Violoncello

13

p

pp

17

A

f subito (but below Vln. 1)

19

21

f

arco ord.

p ghostly

l.p.

gliss to...

23

III/IV

ord.

p

mf

p

Violoncello

3

25

B

pp

ppp

28

*legno
w/viola*

p

c

30

32

on bridge
(pitchless air)

ord.

ppp

35

Aria $\text{♩} = \text{♪}$ ($\text{♩} = 100$)

pencil press

p (same duration)

Vln. 1

40

Violoncello

45 C

ord. *pp*

51

mp

57

mp

63

p dolce

68

pp

72 D

put bow down

Violoncello

5

74

pencil (P)

mf

hammer (H)
on IV

sf

P

79

H on III

sf

P

H on IV

sf

85

pizz.

p

2

P

mf

91

H on III

sf

P

97

H on IV

sf

pizz.

mf

102

H on III

2

pizz.

poco rit.

pp

107 G.P.

6

Violoncello

108 **E** $\text{J} = \text{J.} (\text{J.} = 150)$ pencil on tailpiece

f

115

molto rit.

121

**buzz w/pencil
(near bridge)**

pizz.

fff

127

a tempo

tailpiece

p

133

2

139

F

pizz.

f smooth

143

2

147

cresc.

pencil strike

molto rit.

f

152

pizz. buzz w/pencil

fff

157

a tempo

tailpiece

p

Violoncello

put down pencil
pick up bow

3

G approximate!
arco, ord.

165

p like a bumble-bee

171

173 arco, ord.

175

177

180

pizz.
p sf sf sf sf

185 arco

187

H mute off
f

Violoncello

194 *jeté* *fff*

196 simile

198

200

202

204

206

208

210

212

The sheet music consists of twelve staves of musical notation for the cello. The first staff begins with dynamic *fff* and articulation *jeté*. The notation includes various note heads, stems, and bar lines, with some notes having vertical strokes below them. Measure numbers 194 through 212 are indicated above each staff. Measure 194 starts with a sixteenth-note pattern. Measures 195-197 show eighth-note patterns. Measures 198-200 feature sixteenth-note patterns. Measures 201-203 show eighth-note patterns. Measures 204-206 feature sixteenth-note patterns. Measures 207-209 show eighth-note patterns. Measures 210-212 feature sixteenth-note patterns.

Violoncello

9

214

216

218

meno f

220

222

224

carry from Violin I molto vib.

$\boxed{1}$ \downarrow = \downarrow (d. = 112)

ff intense

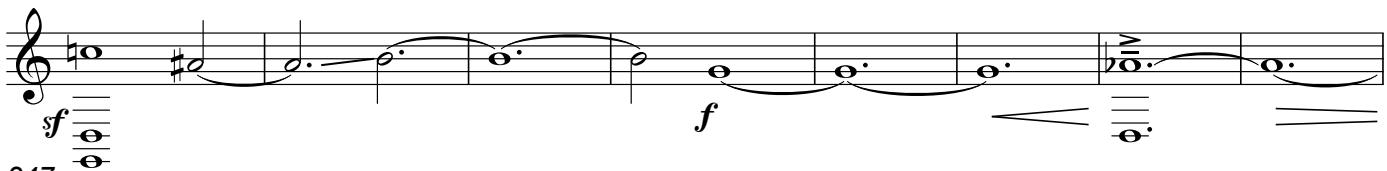
229

3

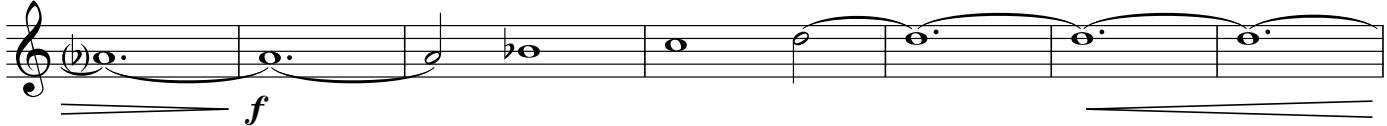
10

Violoncello

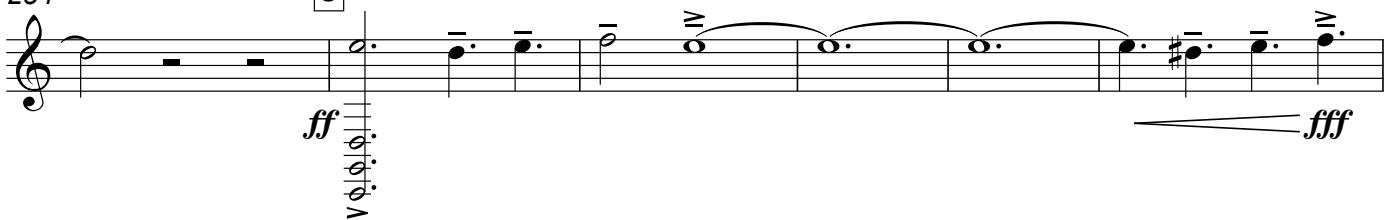
239



247



254

J

260

p cresc.

269

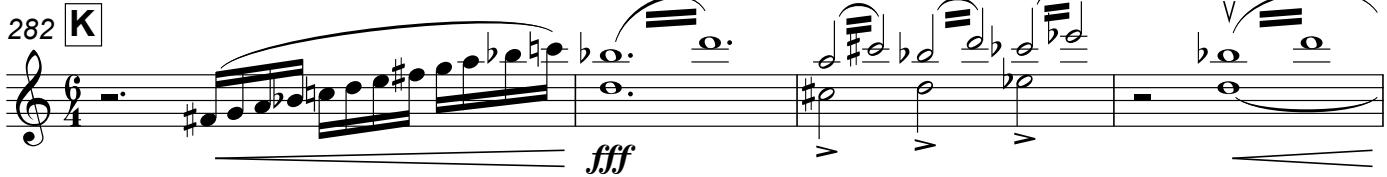
piacere



276

scratch
at frog

282

K

286

G.P.



293

Violoncello

297

299

3

303

restez

307

311

p

fff

313

$\text{d}.$ = d ($\text{d} = 150$)

316

Violoncello

319

Violoncello

319

f *f* *p* *f*

326

326

f *p*

334 **M** $\text{J} = \text{J} = 100$

solo

mf *f*

339

p dolcissimo *mf* *p*

344 **N**

pizz. *pp* *mf bluesy* *sf* *H on IV*

347

pizz. *sf* *H on IV* *arco* *p*

351

pizz. *p* *sf* *H on IV*

353

H *più p*

355 **a tempo** 2

on bridge (pitchless air)

p

360 $\text{J} = \text{J} = 50$
(same value)